



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE SOCIETY
OF WESTERN
ARTISTS

The Seventh Annual Exhibition of the Society of Western Artists opened its 1912-1913 circuit at Chicago, where the pictures were shown from December 12th to 19th. The collection went from there to Toledo from January 7th to 29th; to Indianapolis from February 6th to 27th; Cincinnati, March 8th to 30th; Louisville, April 9th to 27th, and finally to St. Louis where it will be seen from May 6th to 11th.

The Corporation of the Fine Arts Building in Chicago contributes annually a prize of \$500. This was awarded during the present season to William Wendt for his painting entitled "Sunny Slopes." There are 121 paintings in the exhibition, the majority of which are landscapes. Although chiefly oil paintings there are a few drawings, pastels by Ethel Mars, etchings by Anne Goldthwaite and by Earl H. Reed, and photographs of sculpture by Lorado Taft.

FINE ARTS
INSTITUTE OF
KANSAS CITY

For some years Kansas City, Missouri, has had an art school, but it is now planning to organize other departments and has just appointed Mr. Thomas Tryon, of New York, as Director. Mr. Tryon is an architect of prominence who has been deeply interested in educational work and goes to his new post with much experience in organizing and much enthusiasm regarding the possibilities for art in Kansas City. He was one of the founders and first treasurer of the Municipal Art Society of New York and also the first treasurer of the School Art League of that city.

The officers of the Institute are Samuel W. Moore, President; John C. Ford, Vice-President; John F. Downing, Treasurer, and Winifred Sexton, Secretary. The rooms are at present located in the Young Women's Christian Association Building.

Within the past year Mrs. Mary Adkins bequeathed \$300,000 to the city for an art museum and it is probable that

the Fine Arts Institute will be located in the building shortly to be erected in one of the beautiful parks for which Kansas City is noted.

During the past season the Art Institute of Kansas City has secured the following exhibitions through the American Federation of Arts: an exhibition of forty oil paintings, an exhibition of original work by American illustrators, and an exhibition of wood-block prints, colored mezzotints and colored lithographs lent by the Library of Congress.

THE STRAUS
MEMORIAL
FOUNTAIN

A competition was recently held for a fountain to be erected in New York as a memorial to Mr. and Mrs. Isidor Straus who went down on the ill-fated Titanic. The prize was awarded to Mr. Augustus Lukeman, the collaborating architect being Mr. Evarts Tracy. In all fifty-nine designs were submitted. Four other prizes were awarded, ranging in value from \$500 to \$1,000. The winners of these are: Mr. Henry Hering, sculptor, and Mr. Charles A. Platt, architect; Mr. Anton Schaaf, sculptor, and Mr. Albert M. Ross, architect; Mr. Furio Piccirilli, sculptor, and Messrs. Lord and Hewlett, architects; Miss Harriet W. Frismuth, sculptor, and Alexander Deserty and Harold W. Bowdoin, architects.

The selection of the design was in the hands of a jury consisting of Messrs. Herbert Adams, Henry Bacon and Karl Bitter, acting on behalf of the National Sculpture Society, and Messrs. Joseph B. Greenhut and Felix M. Warburg on behalf of the Memorial Committee under whose auspices the fountain will be erected.

Difficulty was experienced in making the award, attention being carefully given to artistic, sentimental and topographical conditions. It was finally concluded that anything mainly monumental would not be desirable both because of the modesty of Mr. and Mrs. Straus and because the site selected is a small triangular park with a background of apartment houses which would not serve as a proper frame for anything very

high. Mr. Lukeman's design includes a sheet of water somewhat keystone in shape, following the outline of the little park. The fountain proper, located at the broad end will be of granite with a wide ledge surmounted by a bronze figure of a woman reclining in contemplation. Back of the fountain is a pathway with a stone bench and beyond this cypress trees are to be planted. The decision to build a memorial was reached soon after the loss of the Titanic and the fund raised by popular subscription amounts to \$20,000. The site is within view of the Straus home.

THE METRO-
POLITAN
MUSEUM OF
ART

The Annual Report of the Trustees of the Metropolitan Museum of Art for the past year contains certain items of unusually wide interest and significance. We quote the following paragraphs given in a recent issue of the Museum's *Bulletin*:

"In the retrospect of the Museum year three events, all different in character, stand out most prominently. They are the gift of Mr. Francis L. Leland, the largest gift ever received by the Museum from any person in his lifetime, the tragic death in the Titanic disaster of our beloved associate, Francis D. Millet, and the transfer from London and exhibition in the Museum of those of Mr. J. Pierpont Morgan's pictures which have hitherto been in England.

"The gift of Mr. Leland consisted of 1,200 shares of the capital stock of the New York County National Bank, of which he is President, which are now yielding an annual income of \$48,000, and represents a well-invested fund of more than \$1,000,000. It was made without solicitation. Up to the time of his gift Mr. Leland had given no intimation of any special interest in the Museum other than by becoming an annual member. Welcome as was the gift for itself, it was even more welcome as an evidence of confidence in the Museum's administration and appreciation of its public service.

"Of all those who met their death by

the fatal disaster to the Titanic there was no one whose place it will be more difficult to fill, no one whose service to the public was more constant and valuable, and no one who had to a greater degree the affection of his friends than Millet. That he should be known to everyone as 'Frank Millet' testifies to the personal attraction which he universally inspired. His services to the Museum date back as early as 1885, but it was for only two short years that we had the privilege of his presence on our Board and on our important standing committees.

"The exhibition of Mr. Morgan's pictures really opened after the close of the calendar year, but their transfer to the Museum and the arrangements for this loan exhibition fell within the year 1912. It therefore seems not inappropriate to chronicle in the present report this event, which occurred before our annual meeting, and to mention the extraordinary public interest which these pictures have elicited. This interest is best illustrated by the record of visitors for the first four Sundays during which they have been on exhibition. It has totaled the unprecedented number of 45,600, a larger consecutive Sunday attendance than has ever before entered the doors of the Museum. And it should be remembered that this number of persons visited the Museum within a period of twenty hours, for the Museum is open for only five hours of the afternoon on Sundays.

"With the exception of the Ashburton Correggio, the growth of our collections during the year has been rather in the line of systematically filling vacancies in different departments than in the purchase of single objects of great value.

"The History of the Museum, prepared by Miss Winifred E. Howe, with the collaboration of Henry W. Kent, is published simultaneously with the presentation of this report. * * * It is pathetic to learn, as we do in this history, of the number of efforts to start art museums in New York which preceded the establishment of the Metropolitan Museum in 1870, and which seemed at the time to have been so barren of re-